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DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Secondary Schools

Re Grade 13 Departmental Examinations in English 1963

and

Notes for All Teachers of Grades 11, 12, and 13 English

ENGLISH LITERATURE

I. GENERAL COMMENTS

Markers of the English literature papers in 1963 agreed that there was an unusual number of good papers, but there was an even greater number of poor papers. Spelling mistakes and faulty grammar accounted for the loss of many marks, as did an apparent inability to read questions carefully and answer what was asked, rather than what had been stressed in class. "Indicate", to many students either meant write a page of trivia, or else meant tabulate. Apparently greater emphasis should be placed on teaching students how to answer questions.

The following suggestions may be helpful.

(a) Students should be trained to economize or budget their time. Reading an ENTIRE question before beginning to write enables them to select relevant material only, and to avoid repetition. Unless a question asks for a number of illustrations, a dozen serve no more purpose than do one or two. Very long quotations waste time; the important point is frequently to be found in a phrase.

(b) Candidates should be taught to follow instructions, and to limit their answers as directed. "Describe briefly", "in a short paragraph", "in a sentence", mean what they say, and a candidate who ignores these instructions punishes himself by having to hurry unduly later in the paper.

(c) Each main statement made in answering a question should be supported by a specific reference to the text or by an apt quotation. A specific reference is one which takes the mind of the reader to a precise passage in the text in order to illustrate or support a statement.

(d) Students should be trained in the technique of incorporating quotations into the grammatical structure of a sentence. A well-chosen phrase or sentence is generally all that is required to support a statement. This year, students were penalized for failing to integrate quotations.

(e) Students should be trained in the technique of answering questions that involve comparisons and contrasts. Candidates frequently deal with one side and then the other, even going so far as to draw a line down the page and to put points opposite each other, but never get around to the comparison, leaving the reader to discover what should have been stated explicitly.

(f) Candidates should be taught to number all questions and parts of questions accurately, and to answer only what is asked for in each section. On the Grade 13 examinations, credit cannot be transferred from one lettered part to another, and so the student who overlaps his answers either has to re-copy points or lose marks.

(g) A student might be taught to organize answers in the following manner:

(i) Read the ENTIRE question.

(ii) On the left (rough work) side of the book, jot down pertinent details for each section and sub-section.

(iii) On the right side of the book, state the purpose of the answer, normally incorporating the key words of the question.

(iv) In a separate paragraph for each key word, using good English sentences, deal with the pertinent information from the left page.

(v) Stop writing when the information is exhausted. Going on and on only wastes time.

The committee was made aware of some candidates, fortunately few in number, whose preparation gave evidence of neglect in such selective areas as the short stories and essays and the shorter poems. The candidates were obviously depending upon the possibility of a choice of either the short story question or the essay question. In the shorter poems, it would seem, they expected a very wide choice of selections from which to choose. The low marks earned by candidates with such haphazard preparation confirm the wisdom of a sound and thorough adherence to the course of study.

Many students failed to be specific in their answers, trying to let an illustration or example do duty both as a critical comment, and as a specific reference to the piece of literature. This inability to generalize from the particular, to establish a type from the individual, to make an abstract from the concrete, while using known material, penalized many candidates. The handwriting on many papers was almost illegible, and this, coupled with a lack of understanding of the use of underlining and of quotations marks, often made accurate marking extremely difficult. Students should be taught the approved modern method of underlining titles of books and of plays, and of using quotation marks around titles of short poems. The use of alternate lines is recommended for poor writers.

The continued use in the paper of a discussion question lays stress on the necessity of teaching students to answer essay-type questions with clarity and precision. Students should be taught to organize answers on the left page of the book, so that the resultant answer may be in logical order, paragraphed correctly, contain the necessary information, and be written in a style commensurate with Grade 13 standards.

The inclusion on the paper of a time allotment which was closely related to the marks obtainable for each question was an innovation this year. It resulted in fewer students being unable to finish the paper, and thus is a worthwhile contribution.

Deductions to a maximum of six marks were made for major errors in English usage. Examples of such types of errors may be found in the English composition section of this booklet.

Deductions to a maximum of five marks were made for errors in spelling.

The following words were among those most frequently misspelled.

achieve	develop	quatrain
address	disapproved	received
accidentally	drunkenness	referred
allusion	duchess	relieve
altar	duel	repentant
amend	embarrass	resemble
ammunition	enthusiastic	rhyme
anecdote	exaggerate	rhythm
angel	familiar	sack
arrogant	fascinate	sadness
argument	feign	Satan
appealing	foreshadow	scenes
benefited	heroes	Scottish
benefiting	humorous	similar(ly)
business	leisure	simile
cartridges	liar	soliloquy(ies)
cannon	liquor	sonnet
cavalry	marriage	speech(es)
compliment	metallic	stubbornness
criticism	metaphor	suspense
conscientious	occasion	tragedy
couplet	occurring	truly
cynical	perseverance	venomous
deceive	persistent	vicar
definitely	possessive	vulture
description	professional	whether
despair	pursue	woman

The words in the following groups were frequently interchanged:

choose—chose; lead—led; loose—lose; no—know—now; proceed—precede; quite—quiet; there—their—they're; to—two—too.

The answers were evaluated on a basis of 100 marks for the paper, distributed as follows:

Short Stories and Essays—10; Short Poems—12; Novels—14; Longer Poems—18; Discussion Question—20; Shakespeare—14; Sight—12.

It should be understood that the comments upon the candidates' answers and the allotment of marks to the several parts of the course apply only to this examination (1963), and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations on the subject.

II. NOTES ON THE ANSWERS

Question 1

(a) In *Humour as I See It*, indicate two kinds of so-called humour that Leacock dislikes, and give his reason for disliking each of the kinds to which you refer.

(b) In Maugham's story *The Verger*, indicate three details from the section before the verger leaves the church that help to make him an appealing character. Show, for each detail, that it does help to make the verger appealing.

The first question tested the candidates' knowledge of both the short stories and the essays. Many students had apparently ignored one of the two groups in the expectation of an optional question.

Designed to give the average anxious candidate an opportunity to gain confidence, question 1(a) is direct and asks for the briefest answers. The key words "indicate" and "kinds" call merely for a sentence or two. Leacock's reasons can be stated just as briefly. The candidate needed to be specific. While Leacock's phraseology was not expected, many candidates failed to establish a "kind" of humour; they were content to use an illustration from the essay for an example. Illustrations, of course, were neither necessary nor desirable. One unusual answer of over four pages, while enthusiastic, was a most unwise waste of time.

To the candidate who was well acquainted with the story, 1(b) was a fairly easy question. He had, to guide him, certain limits set, within which he was to find the material for his answer.

Candidates who selected *specific* details usually did well.

The following answers were judged as adequate.

(a) Leacock dislikes the practical joke because he thinks that humour should be without malice, and that no person has the right to harm another in order to laugh.

Leacock dislikes the English Anecdote because he thinks it is pointless.

Leacock dislikes humour which is based upon the misfortunes of another person, because he thinks it is a primitive form of humour.

He dislikes humour that conveys any real picture of sorrow or suffering or death, for to him whatever humour there may be present is replaced by the sympathy aroused by the more vivid picture.

(b) The following details help to make the verger appealing.

He shows a great pride in his work as he cares for his gowns and saves his old ones. It is the kind of pride that wins our respect.

When he hears the vicar's statement that he must learn to read or leave, the verger shows an admirable strength of character in refusing, for he knew his worth, and was not going to allow himself to be "put upon".

Finally, the verger is treated very unjustly, at the hands of the new vicar, who dismissed him as a "matter of principle" even though he recognizes his good work. We sympathize with him.

Question 2

(a) In Lawrence's poem "Snake", indicate and illustrate *two* contrasting feelings of the poet about the snake.

The only difficulty in this question was experienced by students who were unable to isolate and state the contrasting *feelings*. Some answers were purely narrative, and others consisted of a string of quotations, not attached to definite attitudes.

While "Snake" obviously has symbolic implications, these were not asked for in the question, and many students wasted time industriously hunting symbols.

The following answers received full marks.

> In Lawrence's "Snake" the poet feels honoured at the visitor's presence. "I felt so honoured", he remarks. He compares it to "an uncrowned king". At the same time he feels afraid of the snake, as he says the voices of his education tell him, "If you were not afraid you would kill him". This snake is golden, and he knows that golden snakes are venomous and must be destroyed.

(b) In Browning's poem "My Last Duchess", explain why the Duke disapproved of his wife, and give two specific references to support your explanation.

For full marks, some indication of the Duke's pride, jealousy, or possessiveness was expected. A description, however well illustrated, of the Duchess' friendly nature is not sufficient to *explain* her husband's disapproval. Perverse interpretations which presented the Duchess as a callous flirt were therefore penalized automatically. Students who tried to make an illustration do the work of a statement as well as the work of a reference penalized themselves.

Students who recognized the intensely ironic quality of the poem did well.

The following answer was considered satisfactory.

> In the dramatic monologue, "My Last Duchess", the duke reveals himself to be an egomaniac. He wants the duchess' attentions to be focused solely on himself and he wants to treat her like one of his pieces of art. *One* of the reasons why he disapproved of her was that "she had a heart too soon made glad, too easily impressed", and that "her looks went everywhere". In other words, she paid attention to other people. Secondly, she ranked the gift of his "nine-hundred-years-old name with anybody's gift". To the selfish, self-centred duke, this was a crime—something that he could not understand.

(c) In Pratt's poem "The Shark", indicate and illustrate *two* devices used to make the shark repulsive.

Once again, many students failed to isolate a *device*, as distinct from illustration. However, mere literary terms and phrases parroted from the notes in the text received no marks until the student made clear by his illustration that he knew what he was talking about. Although the term "device" was interpreted broadly by the examiner, many students were too vague as to what constitutes a device. "Diction", for example, is not specific enough.

The following answer received full marks.

> Pratt uses direct description of the shark. The shark's eyes are "metallic grey" and "hard, narrow and slit". The sounds and connotations of these words conjure up a repulsive image of coldness and of machine-like features.
>
> Pratt compares the shark to other predators: "Part vulture, part wolf/Part neither, for his blood was cold". This use of comparison creates a repulsive picture of the shark through association with other repulsive creatures.

(d) For each of the poems, "When I have Fears" by Keats and "In Memoriam" LIV ("O yet we trust") by Tennyson, give *one* reason for the poet's fear.

Two weaknesses were evident in the answers to this question. First, many students tried to let an illustration do the work for them, instead of making a clear *statement* of the source of the poet's fear. Secondly, particularly in the Tennyson answers, biographical detail frequently obscured the content of the poem itself. Such answers as "Tennyson is afraid because his friend Hallam has died" illustrates the dangers of an *overly* biographical approach to literature.

The following answer received full marks.

> Keats fears that death will come before he has written all the great poetry of which he is capable.
>
> In "In Memoriam LIV", Tennyson fears that there is no great purpose to life. Sceptically, he asks how we know that "nothing walks with aimless feet". We do not. In essence he hears his own scepticism and his doubts: he fears that life may not have a set scheme devised by God.

Question 3

With specific references to Hardy's *The Mayor of Casterbridge*, describe both the weaknesses and the good qualities revealed in Henchard by his behaviour in each of the two following parts of the story: (i) the part describing the selling of his wife and his actions in the following weeks; (ii) the final chapters, beginning with Henchard's telling Newson that Elizabeth-Jane is dead.

The answers to this question were often disappointing. The commonest weakness was the use of the narrative approach. Candidates supplied much detail about Henchard but failed to name weaknesses and good qualities, much less "describe" them, as the question required. A fairly typical poorer answer went, in part, something like this: "Henchard's weaknesses are revealed when he gets drunk in the furmity tent and offers his wife for sale. His good qualities are shown when he searches for Susan in the following weeks and takes an oath to stop drinking". On the other hand, some candidates merely listed qualities with little or no illustrative material.

Another weakness was the practice of many candidates of attributing to Henchard qualities, such as self-punishment or pride, without any indication as to whether the candidate thought the characteristic was a weakness or a good quality. A common point was that Henchard's will illustrates his self-punishment when he requests "that nobody is wished to see my dead body" and "that no mourners walk behind me at my funeral". Does self-punishment here suggest remorse, humility, or stoic dignity? Or is it bitterness or self-pity? Of course superior students saw that both strength and weakness were often illustrated by a single action of Henchard.

The answers to this question provided clear evidence that many candidates are penalizing themselves by failure to apply their knowledge effectively.

The following answer received full marks, and is given as an example of what a reasonably competent student could be expected to do.

> The sale of his wife and the events of the following day reveal much about Henchard's character, good and evil.

The good qualities which he reveals are his perseverance and his strength of will. His perseverance is shown when he travels about the countryside searching for his wife and child, after having sold them. He doesn't stop searching until he learns that a woman and child, of his family's description have set out for Canada with a sailor. His strength of will is revealed when he walks six miles to a church, where he makes a vow that he will not drink any liquor for twenty-one years.

The weaknesses which he reveals are those of impetuousness and childishness. His impetuous nature is revealed by the sale of his wife, an act which he does on the spur of the moment. While sitting in the furmity tent with his family he hears the auctioneer selling some horses, and immediately decides that he will auction off his wife. Finally a sailor offers him five guineas, and Henchard sells her. His childishness is revealed when he says that the only reason that he's poor is the fact that he has a family. Thus he seems unable to face his responsibility to them.

The final chapters also reveal Henchard's weaknesses and good qualities. The good qualities which he reveals are his capacity for love and his courage. He shows his capacity for love when he becomes friendly with Elizabeth-Jane again, and treats her with kindness and respect. He even smothers his resentment against Farfrae and permits him to court Elizabeth-Jane. His courage is revealed when he returns to Elizabeth-Jane's wedding even though he knows that she has cause to hate him for deceiving her about Newson.

The weaknesses which he reveals include jealousy and selfishness. He lies to Newson about Elizabeth-Jane and then doesn't mention Newson's visit to her, as he wants to keep her for himself. He also reveals a jealousy for Farfrae when he sees that Farfrae and Elizabeth-Jane are becoming interested in each other. He spies on them and even contemplates telling Farfrae of the circumstances of Elizabeth-Jane's birth.

Thus Henchard's strengths and weaknesses are revealed by his behaviour in two parts of *The Mayor of Casterbridge*.

Question 4

(a) In *Paradise Lost*, Book I, indicate and illustrate *four* distinct methods that Milton uses to show the character of Satan. Describe briefly *two* aspects of Satan's character shown by your illustrations.

The question required a discussion of artistic method (technique), not a character analysis. A mere naming of methods received no marks; nor did quotations unrelated to specific methods; nor unillustrated characteristics presented in a summary paragraph.

Some candidates wrote a general introduction to the question, listing the methods that were supposedly to be discussed in the body of the answer. Then an assembly of unapplied references followed, with two final isolated characteristics. Such answers received few marks, if any.

Many candidates lost marks by beginning with the characteristic, providing a quotation, but making no specific reference to a method. Many candidates referred to stylistic devices which did not in themselves reveal character; for example, antithesis, alliteration. Some answers failed to provide four distinct methods, discussing instead several examples of similes or several kinds of allusions. Often Satan's large size was presented without any further reference to an associated or implied characteristic.

The answer which follows received full marks.

Milton uses several methods to show the character of Satan. First, through the speeches of Satan himself we learn of his character. His claims that he is God's equal point out his conceit and his arrogance: "Whom reason hath equalled, force hath made supreme Above his equals".

Second, Milton uses the actions of Satan to describe his character. The fact Satan revolted against God and his heavenly council proves to us that he is of a rebellious and proud nature. Also, his decision to wage war, whether by guile or force, illustrates his evil nature.

Third, Milton comments upon Satan himself and describes him as a serpent who turned Eve from good to evil. He states that God is allowing Satan to live that he may heap damnation upon himself while he tries to seduce man. These comments emphasize the evil, as well as guileful, nature of Satan.

Another method Milton uses to describe Satan's character is comment by another character. Beelzebub describes Satan as a great leader whose voice will rouse their fallen comrades.

(b) In "Portrait of the Poet as Landscape", indicate with specific illustrations: (i) two weaknesses that Klein finds in modern poets, and (ii) two reasons that, Klein suggests, lead a good poet to write.

Once again too many students assumed that the quotations could do the work of answering the question. The following answer, for instance, received no marks.

One of the poet's motivations for writing is his unhappiness or as Klein tells us "stark infelicity".

For full marks the candidate was expected to make two clear statements of weaknesses and two of proper reasons for writing and to illustrate them with specific references supporting both weaknesses and proper reasons.

(i) In bringing out the weaknesses that Klein finds in modern poets, the candidate had to choose weakness in the poet rather than weaknesses of society.

(ii) The mere suggestion of fame as a prime motive leading a good poet to write was not acceptable.

The following answer received full marks.

(b) (i) Klein feels that modern poets have ceased to try to say anything worthwhile. He says that they "talk technics" and "curl themselves in a comma"; that is, they tend to be more interested in the form of the poem than in what the poem says. In their desire to be heard, they also "join parties" and "wear pins" and say what they are told to say instead of trying to give their own message to the world.

(ii) Klein suggests that poets write for the love of the language, of the "torso verb" and "the lovely face of the noun". The poet wants to find a new function for the language and to say something worthwhile with it, to "pay back the daily larcenies of the lung".

Poets also write because they want to describe and praise the world around them, because "to praise the world, he, solitary man, is life to him". He feels that "that part does not exist" which has not been praised. The poet is eager to look at the world from new angles, and he wants to write down his findings to try and help less gifted people see the world as he does.

Question 5

With specific references to *Henry IV*, Part I and *Arms and the Man*, compare the attitude of Falstaff and Bluntschli to war and honour. In addition, show briefly how their attitude to war and honour differs from that of Hotspur and Sergius.

This was a discussion question, following the precedent set in last year's paper, and the committee was gratified to note a general improvement in the handling of the question over that exhibited on the similar question by last year's candidates. Nevertheless, there were still far too many who ignored the fact—clearly stated on the paper—that approximately one third of the marks were to be given for organization and presentation. This was unfortunate for them, because the quality of the discussion, and the quality of the references chosen, counted for much more than quantity of references or "points". The question was not marked on the "points" system, but as a whole.

Many candidates obviously came well prepared for a question of the discussion type, and wrote very well-planned answers. Several got the full twenty marks. In view of the liberal time allotted to this question, it is a pity that more candidates did not use the blank left-hand pages to plan their answers more carefully. Too many, although they were apparently familiar with the contents of the two plays, neglected to heed the word *compare*, and made no attempt to comply with the demands of the question, other than to put down a number of miscellaneous facts about each of the four characters mentioned, letting the allusions and quotations do the work for them, without any discernible attempt to follow the pattern clearly laid down in the wording of the question.

Many, in spite of the wording of the question, did not attempt to relate *war* with *honour*, and discussed the two topics in watertight compartments, often with unnecessary duplication of material. When they come to deal with Hotspur and Sergius, they too often dealt with them as if they were answering a separate question, without stating any major difference between their attitude and that of Falstaff and Bluntschli.

Too many seemed unaware that *compare* implied statement of differences as well as similarities, where such differences exist.

Many limited their answers to general statements, although they were asked for *specific* references. Others went to the opposite pole, and made their references so elaborate that they were virtually retelling the scenes in their own words, larded with quotations, often erroneous or irrelevant, which they did not know how to incorporate in their narrative. It is ridiculous to take a page of foolscap to tell us that Falstaff "misused the king's press damnably".

The good student organized his answer carefully in paragraphs, keeping the attitudes and actions of Falstaff and Bluntschli in close relation throughout. The less able student treated the two in separate paragraphs, the material of which often did not run parallel.

The essential point of comparison between Falstaff and Bluntschli on the one hand, and Hotspur and Sergius on the other, should have been clearly stated by a generalization based on the references the student used. It was expected that such pairs of terms as *realistic-idealistic*, *practical-impractical*, *anti-romantic-romantic* would be employed by the student.

Separate marks were given for content, organization, and style, but it was generally found that poor organization and poor content went together.

What distinguished the superior answer was a carefully-planned effort, divided into paragraphs displaying coherence, unity, and effective arrangement. The transition between paragraphs was smoothly made, and the whole answer had a beginning, a logical and coherent development, and a satisfying concluding sentence. The space was well proportioned among the four characters, the references were apt and succinct, the quotations brief and appropriate, and properly integrated into their sentences. Above all, the first-class answer had "style".

The following answer earned full marks.

> In the two plays both Bluntschli and Falstaff have a very realistic idea of war and honour. Bluntschli, always practical, carries his chocolate cream instead of bullets, and Falstaff carries sack instead of a pistol. Both are very shrewd in this business of war. Bluntschli succeeds in procuring fifty able-bodied men in exchange for two hundred worn-out chargers. Likewise Falstaff "misus'd the king's press damnably", conscripting men who would bribe their way out of service, and thereby making a large personal profit. Bluntschli has a deep sense of responsibility to his job and takes it seriously, whereas Falstaff has no sense of responsibility except perhaps to himself.
>
> Both Bluntschli and Falstaff spurn the conventional code of honour. Bluntschli uses the cloak for a weapon and later applauds Louka, who has been unashamedly listening behind the door. Falstaff, who does not accept honour except for personal gain, says that "honour is a mere scutcheon" and is useless when you are dead. He also says later, "I like not such grinning honour as Sir Walter hath."
>
> The attitude of Bluntschli and Falstaff differs completely from that of Hotspur and Sergius. Instead of regarding war as serious business the latter pair consider it a "tournament", as Sergius says. Hotspur also considers war a sport, saying "groans and wounds applaud our sport".
>
> Their honour is of the romantic conventional type. Hotspur will gain honour and wear all his dignities "without corrival" and Sergius behaves also in a "Don Quixote" manner, tilting at windmills.
>
> Thus, through the comparison and contrast of attitudes of these two pairs of characters, the realistic and romantic views of war and honour are presented in these two plays.

Question 6

In the development of the play *Henry VI*, Part I, describe the use made of (a) soliloquy, (b) comic action. Illustrate your answer by referring to two soliloqiues (one by Prince Hal and one by either Hotspur or Falstaff) and to two examples of comic action.

Candidates' answers to the *Henry IV, Part I* questions revealed a commendable improvement in the study of Shakespeare. Candidates seemed to have an excellent understanding of the text; many had memorized significant passages. Major themes, such as the theme of honour, were carefully prepared.

Despite this fine progress, there were still some areas of weakness. In many cases candidates had a good general knowledge of the uses of soliloquy and comic action in Shakespeare's plays, but did not use this information to fulfill the requirements of the question.

Misreading or misinterpreting of the question was responsible for the greatest loss of marks. It would seem that training in the technique of

reading and interpreting examination questions correctly should be continued and intensified. Such key phrases and words in the question as "in the development of the play" and "development" were completely overlooked by the candidates in their answers.

Many marks were also lost by the failure to substantiate points made in an answer. For example, such a statement as, "This soliloquy reveals Hal's character", has no value until a specific trait of character is mentioned to substantiate the bare statement. The answer should then go on to illustrate the substantiated point by reference to a pertinent section of the soliloquy being discussed.

Many candidates, having quoted, assumed that the illustration could also do the work of explaining for them. An illustration should be used only to help establish a point.

Some selections chosen were not soliloquies.

The following answer, typical of many, employed a promising introductory sentence but it was awarded a mark of zero.

> (b) Comic action is used in the play to further plot, to reveal character, to foreshadow future action, to allow for time lapse, and to provide comic relief from the main plot.
>
> One example of comic action is the part in the play in which Falstaff and the others return to the inn to tell Hal and Poins about their being robbed. Falstaff has his clothes torn and his sword hacked. He tells of sixteen men that they robbed when they actually only robbed four and of at least fifty men who attacked him after the robbery. Falstaff's great lies, and the way he gets out of these situations create comic situations. When finally confronted by the truth, he says he knew all the time that it was Hal and Poins.
>
> Comic action also takes place in Act 1, scene 2, where, for the first time in the play, Falstaff appears with the Prince and the others. He creates a comic situation by a series of puns. He says that the Prince will have no "grace". This word "grace" could have three meanings. It could mean grace before a meal, dignity, or thanks. He calls the robbers members of the "night's body" and "thieves of the day's beauty". "Night's body" could refer to a body of knights, and "day's beauty" could be day's booty.
>
> Thus through punning and high spirited action much humour is created and character is revealed.

Note that there is no connection between the introductory statement and the body of the answer. Note also that the answer concerns itself almost exclusively with the discussion of the humour of the situation. No effort is made to indicate the use made of this scene to develop the play in its plot or theme, or character delineation, etc.

The following answers which earned full marks reveal clear organization and paragraph construction and considerable skill in weaving pertinent quotations into the structure of the answers.

> (a) Up until the time Hal delivers his soliloquy at the end of Scene 2 in Act 1, the audience might be inclined to agree with King Henry that "riot and dishonour stain the brow" of young Harry. However when Hal assures us that this "unyok'd humour" is only temporary, we are more ready to believe his promise of reformation, which by contrast with his behaviour to date will glitter "like bright metal on a sullen ground". The way is cleared for Hal's reconciliation with his father and his promise to "redeem all this on Percy's head".

Hotspur is also given a soliloquy in which to reveal himself and to allow the audience to compare him with his rival Hal. As he reads the letter from an unidentified nobleman his temper rises and he reacts in an impetuous and foolhardy manner. This presents a sharp contrast with the cold and calculating character which Hal reveals in his first soliloquy. Despite warnings in the letter that friends are uncertain, and the time unsuitable, Hotspur is determined to "pluck this flower, safety" out of danger, and to set forward that very night. Hotspur's comments as he reads the letter reveal the names of some of his allies, among them the Archbishop of York. The rebellion seems to be organizing, but the letter sounds the first note of possible failure, and creates suspense about the final outcome.

(b) Falstaff is the central figure around whom most of the comic action revolves. When he returns to the Boar's Head Tavern after having been robbed by Hal and Poins, the stage is set for his "incomprehensible lies". Poins has gauged Falstaff's character correctly. As Falstaff speaks the two buckram men grow into eleven, and three knaves in Kendall-green attack him in the pitch darkness. When confronted by the truth of the practical joke played upon him, Falstaff displayed the nimbleness of his mind to get himself out of the situation into which Hal had manoeuvred him: "By the Lord, I knew ye as well as he that made ye" and, "I was a coward on instinct". While this pleasant interlude is taking place much more serious developments are shaping up to take place in the rebel camp at Bangor. The comic scene will heighten the tension of the Hotspur-Glendower conflict to follow.

Another comic episode occurs when Falstaff arises after having played dead. The very practical conception of honour which prompted Falstaff to fall down as if dead in his fight with Douglas is now further explained. He has saved his life through discretion which is "the better part of valour". We cannot admire this aspect of Falstaff's character. Neither do we admire his stabbing the dead Hotspur. His ignoble action is a strong contrast to the rising nobility of Hal and to his chivalrous tribute to the conquered Hotspur. The two men are growing further apart, and events are leading to eventual renunciation of Falstaff by Hal.

Question 7

YOUTH'S AGITATIONS

When I shall be divorced, some ten years hence,
From this poor present self which I am now;
When youth has done its tedious vain expense
Of passions that for ever ebb and flow;
Shall I not joy youth's heats are left behind,
And breathe more happy in an even clime?—
Ah no, for then I shall begin to find
A thousand virtues in this hated time!
Then I shall wish its agitations back,
And all its thwarting currents of desire;
Then I shall praise the heat which then I lack,
And call this hurrying fever, generous fire;
And sigh that one thing only has been lent
To youth and age in common—discontent.

—Matthew Arnold.

(a) Identify the form of the poem, with evidence to support your answer.

(b) Point out *two* metaphors in the poem, and explain the comparison involved in *one* of the metaphors.

(c) Describe the mood of the poem, and the view of life expressed in it.

(a) A surprising number of students failed to recognize this poem as a sonnet of the Shakespearean type. The following answer was awarded full marks:

> This is a Shakespearean Sonnet. It is made up of three quatrains and a rhyming couplet. The rhyme scheme is a, b, a,b; c,d,c,d; e,f,e,f; g,g. Here are fourteen lines in iambic pentameter. The couplet at the end expresses a telling comment on the rest of the poem—that the thing that all, both young and old, have in common is discontent. The theme is reflective, as is the theme of many Shakespearean sonnets.

(The occasional student who noted some irregularity in the Shakespearean form and gave reasons was given credit.)

(b) Markers were disturbed to find that some students did not understand (or at least did not make it clear) that every metaphor contains a comparison. For credit for explaining the metaphor, the candidate was expected to make some statement about both sides of the comparison.

The following answer is a good example of how this might be done.

> Two metaphors of the poem are "its tedious vain expense" and "its thwarting currents of desire".
>
> In the second metaphor, the emotions and passions of youth are compared to the currents which flow in the seas. These currents in water rush along regardless of what is in their path and drag the unfortunate object with them. Similarly the passions of youth often force us to do things which we would never otherwise do.

(c) This question tested the candidate's understanding of the thought of the poem.

It was possible for a candidate to get full marks for taking the attitude that this poem is despondent, or for considering it as a cynical or ironic view of life.

The following answer received full marks.

> The mood of the poem is ironic, for the poet expresses the view that, when you are young, you wish that you could be through with the troubles of youth, and when you are older, you long for the joys of youth. Life, to the poet, is a paradox.

NOTE RE EXPERIMENTAL EXAMINATIONS IN GRADE 13 ENGLISH

The attention of teachers is called to the report sent to the schools on and Experimental paper in Grade 13 English set by the Departmental Consultative Committee in English and written by students of eight schools in May of 1963. These schools were situated in Kingston, Waterloo, London, Hamilton, Ottawa and Metro Toronto.

Further information has also been sent to the schools regarding continued experimentation on a province-wide scale.

ENGLISH COMPOSITION

Although there were fewer failing essays among the 1963 answer papers in English Composition, *irrelevancy* continued to be a serious problem. Sample Essays 5 and 6 are examples.

Frequently students did not have enough material to justify their writing on the topic chosen. In addition many essays were weak because of

lack of a *central theme*, or a definite *point-of-view*, or a *mood*. Students need instruction in writing an introduction which states precisely what is the theme. Otherwise they tend to wander from the topic.

On the other hand, some very fine essays were written, indicating that not all young people lack wit and good taste.

Question 1. The Essay—60 marks.

A. Standards

The following were, in part, the instructions to the markers.

1. The essay shall be marked on the basis of 60.
2. The essay shall be judged on its merit, and penalized for errors.
3. Prejudice should not influence judgment of the essay.
4. *Serious irrelevance may cause the candidate to fail.*
5. Failure to organize the thought into acceptable paragraphs may place the essay under 50%.
6. An essay of exceptional merit shall not be penalized for its brevity.
7. Over-punctuation or under-punctuation that is not a major error should be considered in relation to the candidate's style.
8. For serious plagiarism an essay shall be graded zero. Plagiarism includes *excessive* borrowing of structure, language, or imagery from other works; e.g., the borrowing from Priestley's essay, "The Disillusioned", complete with circus imagery, to pad out "One Great Problem of the Modern Family". Borrowing of important ideas or images should be attributed to the original author.

B. GRADING

The procedure in grading was as follows.

The essay was read at first without regard for major and minor errors. This first reading determined whether merits such as unity, relevance, coherence, interesting material, sentence variety, effective rhetorical devices, precision in the use of words were present. The essay was read a second time and all major and minor errors and errors in spelling were marked. The final evaluation of the essay was based on definite considerations such as those listed below which formed part of the instructions to the markers.

(a) Passing grades are given for positive merits; less than 50% is given an essay with serious defects. The defects may be in content as well as in style.

(b) The essay should be graded on what the candidate has to say, The style should be clear, forceful, and correct. If the candi date, carried away by his enthusiasm, has committed errors in style, the total effect of the essay should be considered.

1. *Failure (Below 30 marks, 0-49%)*
—commonplace content, little organization, serious defects
—*very defective essays—below 24 marks (40%).*

Note: An inadequate or immature essay with *few* errors *may fail.*

2. *Credit (30-35 marks, 50-59%)*
—commonplace content, unity and relevance
—no positive merits, other than unity and relevance
—comparatively free from errors.

Third Class (36-39 marks, 60-65%)
—unity, relevance, some *power of organization*
—*some* merit in content *or* style, but lacking vitality or interest.

4. *Second Class (40-44 marks, 66-74%)*
—competently handled, *some* vitality or interest
—*definite* merit in content *or* style.

5. *Low First (45-50 marks, 75-84%)*
—positive merit in thought: *something to say*

and

—*positive* merit in style: skill in vocabulary, effective sentence structure.

Note: A *thoughtful* essay in *plain, straightforward* style may be a Low First, or even a Middle First.

6. *Middle First (51-54 marks, 85-90%)*
—*excellent* in content: comprehensive and intimate knowledge, freshness or depth of thought.

and

—*excellent* in style: skill in arrangement, command of sentence structure (variety, emphasis, smoothness), consciousness of word values.

7. *High First (55-60 marks, 91-100%)*
—*distinguished*
—marked individuality in content *and* style, or unusual maturity in thought *and* expression.

C. *Examples of Major Errors*

1. Series defects in paragraphing, such as lack of unity and coherence. These defects should be noted particularly in the introductory

paragraph. A paragraph of one sentence is not necessarily defective in style.

2. (a) Dangling or misrelated participles or gerunds or infinitives; e.g., He died in 1952, making him fifty years old.
Entering the room, his eye was struck by a large picture.
To keep the bicycle running well, it should be oiled frequently.
On approaching the island, a high cliff can be seen.

Note that "considering", "regarding", "concerning", etc., may have the function of prepositions; e.g., Considering his qualification, the position was a suitable one.

Do not penalize such statements as the following:
Talking of elections, who will win this year?
Allowing for exception, the rule may stand.
Twelve men were saved, not counting the captain.

(b) Dangling elliptical phrases and clauses; e.g., (I) When on top of the hill, the distant town could be seen. (II) In early childhood, my grandmother took me to church.

3. Failure to make the verb agree with the subject.

4. Failure to make the pronoun agree with its antecedent; e.g., The sale of tickets far surpassed those of last year. *Note:* (i) The use of the plural pronoun after "everybody", "anybody", "anyone", is considered only a *minor* error. (See p. 19, Minor Errors.) (ii) The word "none" may be either singular or plural.

5. (a) Use of pronouns without a recognizable antecedent; e.g., July 14th is a national holiday in France; *they* always celebrate it very elaborately.

(b) The antecedent, however, may be an idea, not a single word, if the reference of the pronoun is unmistakable; e.g., The rules are not permanent, which is a pity.

(c) The use of *which* is considered a major error when *which* has no recognizable antecedent; e.g., The private saluted the lieutenant, which he returned.

(d) The use of *which*, *this*, or *that* is a minor error if the antecedent of the pronoun is ambiguous; e.g., He bought the book that was in the store *which* was very old. (See p. 19, Minor Errors 2b.)
Fighting leads to corruption. *This* (*that*) should be stamped out.

6. Illiteracies

(a) In diction, use of *two or more* of "anyways", "anywheres", "a long ways", "irregardless", "& etc." A single example is a minor error.

(b) Verb forms such as "would of taken", "done" for "did".

(c) Faulty use of double negatives; e.g., I did not get no work done. It didn't hardly rain at all.

(d) *Two* examples of adjectives used for adverbs; e.g., "real" for "really", "sure" for "surely". (Note that "slow" may sometimes be used as an adverb; e.g., "Drive slow".)

(e) Errors in case, such as "between you and I".

(f) *Two* examples of glaring misuse of words constitute a major error; e.g., lie, lay; sit, set; most unique. One example is a minor error.

7. Faulty sentence structure. Different kinds of faulty sentence structure will count as different kinds of major errors.

(a) Sentences grammatically incomplete, *ecxept when used for effect.*

(b) Ambiguous sentences. Ambiguity: Toronto is nearer to Montreal than Hamilton.

(c) Illogical constructions.

(i) Faulty subordination: Our clothes began to feel damp from the fog when we decided to build a fire.

(ii) Faulty co-ordination: a confusing combination of assertive and interrogative elements in the same sentence. "And which" or "and who" clauses such as: The day was delightfully cool, and which seemed ideal for our trip.

(iii) Sentences exhibiting serious lack of unity: Eskimos are good hunters and they are few in number.

(d) "When", "where" or "because" clauses incorrectly used as noun clauses:

e.g., I see where they had a flood in Texas.
An error is when you make a mistake.
The reason is because it is dark.

Correct: I asked him when he was coming.
I know where you live.

(e) Comma Blunder:

Father and mother went shopping, father would have preferred to stay home. (Note that in narrative style the comma may be used between short closely related principal clauses.)

(f) Fused Sentences:

Failure to use any punctuation between two principal clauses not otherwise co-ordinated; e.g., He walked down the street he was a policeman.

(g) Faulty parallelism *involving sentence structure;* e.g., One must learn not only to give orders but also if one can take orders. (If

principal or subordinate clauses are involved as above, the error is probably major.) (See Minor Errors.)

(h) Sentences which cannot be analysed.

D. Examples of Minor Errors.

1. Confusion in the use of words—misuse of words.

   (a) If you are *sure* the error is the result of confusion, consider it a minor error. Otherwise mark it as a mistake in spelling.
   Note that *effective* coined words are acceptable, but not jargon; e.g., "bus-bulgers", may be acceptable, but "education-wise", "finalize" or "know-how" is *not*.
   "incredible" for "incredulous"—minor error
   "respectively" for "respectfully"—minor error
   but "prophesy" for "prophecy"—spelling.

   (b) "So" for "very" except in dialogue in informal writing.

   (c) "So" for "so that": He went home so he could study.

2. (a) Vague use of pronoun "it"; e.g., It says in the paper that we are going to have rain.

   (b) *Ambiguous* use of "this", "that", "which"; e.g., (i) He bought the book that was in the store *which* was very old. (ii) The new law results in confusion. This must be suppressed.

3. (a) "Due" is *always* an adjective.
   Therefore "due to" used adverbially is incorrect; e.g., *Due* to lack of study, he failed in his examination. He failed *due* to lack of study.

   Correct Use: His failure was *due* to inattention.
   His illness *due* to tension was not serious.

   (b) "Like" used as a conjunction. The use of "like" as a conjunction is a colloquialism; e.g., He did like he said he would. They sang like they had never sung before.

4. Use of plural pronouns after "everybody", "everyone", "anybody", "anyone"; "ambiguous which". "*One*" must be followed by the singular.

5. Misplaced or confused correlatives; e.g., He not only came to sing but also to play. He enjoyed neither his work or his play.

6. Faulty ellipsis or incomplete comparison; e.g., Exercise improves the appetite as well if not better than tonic.

7. Faulty parallelism involving single words or phrases only; e.g., He likes swimming, skating, and to ski. (See p. 18, Major Errors.)

8. Unidiomatic use of a preposition; e.g., He came in the room. He got some money off me.

9. Misplaced modifiers; e.g., He read the message written on the paper with a frown.
10. Single example of shift in tense, person, or number. cf. p. 7(2). Single error in sequence of tenses.
11. Frequent *unnecessary* use of the passive voice or needless shifting from active to passive.
12. Incorrect use or omission of the hyphen: Improper syllabication is a minor error.
13. Faulty punctuation, if not a major error.
14. Unnecessary capitalization.
15. Period omitted at the end of a sentence.
16. Before the gerund, failure to use a possessive noun or a possessive adjective; e.g., There is nothing to be said against (Bill's) our doing that.

E. The Essay Topics

The essay topics were generally satisfactory. Since there are innumerable ways of handling each topic, it seems more profitable here to take note of the dangers involved in certain of the topics.

(a) The challenge of automation.

The word *automation* was frequently misunderstood. Sometimes it was equated with automobiles or with the industrial revolution. Often the word "challenge" was ignored. Students should be sure that they understand the meaning of the topic.

(b) A visit to the doctor. (descriptive narrative)

Frequently there was a childish approach to the topic, involving wildly exaggerated accounts of fear or macabre incidents. Many essays showed very little originality.

(c) How I would improve Canadian television.

Often this type produced mere general criticism, with no personal opinion expressed by the candidate. There was a lack of specific suggestions concerning *improvement*.

(d) One great problem faced by the modern family.

There were many interesting essays on this topic. However, much pseudo-psychology was dispensed, as well as irrelevant material from essays on allied topics (see introduction to Sample Essay 6 below). Too often a special problem was introduced, indicating that the student read "*a* modern family" (specific) for "*the* modern family" general).

(e) The responsibility of the modern scientist to society.

There were some fine essays on this topic, but again much irrelevance as well. Some students dealt with trivialities such as new brand name products and luxuries for the home.

(f) My most interesting job.

Excellent essays on this topic resulted from the students' ability to discuss material they knew well in a properly organized and interesting manner. Attention to descriptive details not related to the *interest* they provided accounted for irrelevancy on this topic. A few essays substituted an account of the students' plans for their future careers.

(g) Why tragic subject matter in literature may be pleasing. (exposition with specific illustrations)

A rewarding theme for good students, this topic proved to be a trap for the inferior. Wide reading and an understanding of the terms involved were required if the essay was to avoid the trite or downright erroneous.

(h) Cuba and the Western World.

Often no theme was introduced, and so the essay became a mere historical narrative of recent events in Cuba, with little or no consideration of their implication in the Western World as a whole.

(i) The importance of the Fall Fair in Ontario today.

Very few essays were written on this topic. Many of them were immature descriptive attempts.

(j) The typical tourist. (description)

There was some good satire on this topic (see sample 2). The introduction of travelogue material accounted for the most serious irrelevancies. On the whole, this was a good topic for students at all levels of proficiency.

F. Sample Essays

It is thought that useful comparison might be made if several sample essays on the same topic were offered this year. Therefore three essays on the topic "Why Tragic Subject Matter in Literature May Be Pleasing" appear below, together with three essays on other topics.

Sample Essay No. 1—High First Class

This essay is distinguished in content, structure, and expression. It represents a direct approach to the topic and a logical and felicitous development of its theme, which is, of course, controversial. Having chosen his point of view, the candidate presents a clear and unified exposition of it.

THE RESPONSIBILITY OF THE MODERN SCIENTIST TO SOCIETY

When Sir Wilfred Laurier said that the twentieth century belonged to Canada, he was wrong. He said it with the zeal of a patriot and a little of the narrowness of a nationalist but even in this limited sphere of nationalism, he was wrong. He was wrong because this century was, and still is, too big to belong to any country, any creed or any race. It belongs to something universal; it belongs to science.

It cannot be denied that two of the most important events in this twentieth century have been the conceiving of the atomic and hydrogen bombs, and the developing of manned and unmanned space flights. These two developments have given science an ascendancy in our lives that could not have been produced by all the discoveries of antibiotics and of miracle fibres that have marked this century. But in their prowess in destruction and in their capacity for exploration the scientist and the employers of the scientist have forgotten something. They have forgotten their responsibility to society.

Today there is more emphasis on mass destruction than there has been in any era in the past. This is undeniably unhealthy. Although modern man has himself produced this emphasis through his unquestioning acceptance of the values of the scientist, it is the task of the modern scientist—indeed, it is the responsibility of the modern scientist—to change the centre of this emphasis. Certainly the exploration of space and the power of destruction of life are important. But are not the amelioration of the lot of man upon the earth and the preservation of life more important?

The modern scientist must be more than "just a scientist"; he must be a human scientist. The science of human life is not the exact science of nuclear chemistry or of the theory of relativity. The protons and neutrons of human life are people, and as such are unpredictable and irrational. But with all their eccentricities, with all their unscientific and inexact hopes and dreams, with all their delight in life instead of death, they are important. If a million dollars can save the lives of two thousand Chinese, or can put one satellite into orbit, then there should be no hesitation, either for the chemical scientist in the laboratory or for the policital scientist at his desk. Life must be the first consideration. And it is up to the scientist to make sure it is. This is his responsibility to society.

This century does belong to science. We cannot change that—the age of the romantic and the philosopher is past. But we can change the type of science by which our century is owned. Let the scientist be the first to tell society that the science of human beings, not the science of cold steel and critical size, is the vehicle for the success of our century.

Sample Essay No. 2—High First Class

As was expected, many of the less vivacious essays on "The Typical Tourist" dealt in pedestrian fashion at too great length with the sunglasses, loud shirts, Bermuda shorts and cameras. This amusing informal essay relegates such details to the opening paragraph and then develops a more original and witty treatment of the tourist and his fate.

THE TYPICAL TOURIST

The modern tourist (Ignoramus Americanus) is a species of predator who has no natural habitat of his own and emerges each summer to prey on the nests of others. The innate curiosity and ostentatious nature of this creature make him impossible to miss. Although he has no natural colour characteristics of his own, he is usually found clad in loud, outlandishly pigmented shirts and red plaid shorts. His poor eyesight is usually disguised by sunglasses and aided by binoculars. Other characteristic qualities include a vast assortment of cameras and accessories; a ten gallon hat, generally white; a late model car plastered with keepsakes from his various travels; a wife; one to eleven children; and a mysterious aptitude for believing anything.

In this manner, the Encyclopedia Britannica might categorize the strange invader of home towns from Newfoundland to British Columbia. I have attempted to point out the majority of

the distinguishing qualities of the general run of tourists, but these do not apply to all tourists and to some do not begin to do justice. Almost every town is eventually a victim to the hordes; that is to say, no one is safe.

Some locales fall prey to the tourists all year round, but most places do not start to squirm until late spring. It is at this time that the money-hungry civic fathers begin plotting ways and dastardly means to separate the unwary sightseer from his overburdened wallet. I have noticed that everyone dreads and resents the onslaught of vacationers, but no one is even slightly hesitant to accept joyfully the onslaught of money which accompanies it. Another idiosyncrasy of these vacationers is that many of them left home to avoid the invasion of their own town. This is called the Snowball Effect.

Many towns have set up a civil defense organization which they call a Chamber of Commerce. This is a sly, two-faced, underhanded group. They greet the tourist with open arms, or should I say with open palms, and in the name of brotherhood pleasantly lure him into the local spa. This can be almost anything from a great scenic wonder (which these modest masterminds often attribute to nature) to a site of vast historical importance (the two-bit hotel where some great man slept off a three-day binge). It is at this point that the tourist runs the gamut of the inevitable questions, and his cup of ignorance runneth over. I quote: "Where are the Indians?"—"Where can we go skiing?" (a summer favorite)—"Where is the snow?"—and the ultimate, "Where did you learn to speak English so well?" These are the staples upon which I am nurtured each year.

Actually, if I seem somewhat bitter, it's only because Texans won't believe that Ontario is bigger than their vast paradise, and Americans refuse to believe that their army actually lost a battle. (I am sometimes sadistic in flaunting the fact that they also lost the war.) In reality, I have written a great deal of self-portraiture into this enlightening work of art for I have been from coast to coast in both Canada and the United States and have learned in my travels that the greatest gift is to laugh at yourself as well as at the people who personify you. In mocking the sunglassed marauders, I wish it clearly understood that I stand in their number, an eager supporter of the movement, and therefore, in the best of good humour, satirize myself. I wonder where I should go this year?

Sample Essay No. 3—Middle First Class

This is a beautifully written essay which would have been a High First had it provided the *specific illustrations* required by the topic. The candidate's whole examination was a model of precision and clarity, but unfortunately these virtues were overdone in the essay. It might be noted that had the essay not been so distinguished in style and content it might have dropped a greater distance in the scale for absence of illustrations. A candidate should assure himself that his essay complies with *all* the implications of the topic.

WHY TRAGIC SUBJECT MATTER IN LITERATURE MAY BE PLEASING

Anatole France observes in "Le Livre de Mon Ami" that the young boy, Pierre, could not comprehend that pleasure could be derived from a play that made the whole audience weep. Yet this same boy later discovered the power of the great Greek tragedies, and through them he became a true lover of classical literature. The Greeks, realizing the pleasure wrought by great tragic themes, perfected the tragic form in drama. Aristotle, who is still regard as an authority on this subject, stresses the "purging" effect inherent in true tragedy: the catastrophic chain of events that ensues from one flaw in a great man's character arouses our deepest emotions of admiration, grief, pity and terror; then, when the destruction is complete and the plot resolves, we are given dramatic release, and we emerge with a calmness and a deeper conception of the greatness of the human spirit.

It is necessary in tragedy that the hero be a person of high rank or strong character who is worthy of our concern. The hero, battering himself against the walls of his prison set by Fate,

thus evokes our admiration for his adventurous, unconquerable spirit, and our deep sympathy for the agony of his struggle.

Tragic literature holds more thought and is more akin to reality than most comedy. Tragedy necessitates serious contemplation of human nature, of the world's condition, and of all aspects of religions; thus our minds and intellect are awakened and challenged; and through this challenge, we arrive at a fuller understanding, a more thoughtful and satisfying interpretation of life and its purpose.

This greater sensitivity, this awakening of the emotions and the mind, and this renewal of faith in the unconquerable spirit of man is the most profound pleasure we derive from tragic literature.

Sample Essays Nos. 4 and 5—Third Class and Credit

The next two essays on the topic of tragedy illustrate an interesting point. The Third Class essay is obviously not so well written as the Credit essay which follows it. However, the Third Class essay has the merit of being a sincere attempt to come to grips with the topic (immature as some of the ideas and expression may be). The Credit essay, on the other hand, is a weak and illogical framework padded out with an unassimilated middle section borrowed from the usual classroom discussion of Henchard as a tragic hero. Moreover, the remarks on characterization (para. 2) and on structure (para. 4) are relevant to other literary forms as well as to tragedy. Therefore, since the illustration is intended to emphasize such points as these, the whole essay presents a barely relevant exposition of the actual topic.

TRAGIC SUBJECT MATTER IN LITERATURE

Personally I find tragic plays and novels pleasing although I must be in a melancholy mood to enjoy them most. In Hardy's *The Mayor of Casterbridge* which is a tragedy, the tragic aspect of Henchard is fully appreciated by the reader. The mayor, Henchard, has everything against him,—his wife, daughter, and fate. At times, however, Hardy portrays Henchard in the extreme, for one rarely finds someone who has as much bad luck as Henchard.

The tragic aspect of Henchard is pleasing because it recalls us to reality. One begins to realize that life has its hardships and that one should try to remedy a few of them. Referring again to *The Mayor of Casterbridge* one can sometimes see oneself in the characters. Elizabeth-Jane, Henchard's supposed daughter, is sometimes very cruel to her father, Henchard, who loves her very much. Afterwards she appears regretful that she has done this to him but sometimes it is too late to correct her mistake. I know, myself, I am at times cruel to my father and I appreciate her situation more.

Seeing someone who has had a hard struggle through life, one can be thankful that his life is not as hard. The author's writing a tragedy appears rather difficult as he must go to great lengths with all his descriptive powers to convey to the reader that this situation is plausible. For if the writer is brief and precise, the tragedy may seem to be lacking in substance. The writer must have a great insight in people for he must make them appear real externally as well as internally. A tragic character is usually one who is confused and not sure of his road in life.

Pathos pleases the reader. Sadness is an integral part in everyone's life and a piece of literature which lacks it is not true to life.

It is extremely difficult to explain how something which is tragic is pleasing, for tears and joy are so close that it is at times hard to distinguish between them. It is extremely difficult for me to write emotionally and I think that is mainly the reason that I appreciate a tragic piece of literature.

LITERARY TRAGEDY CAN BE PLEASING

The word "tragedy", in its prosaic sense, is taken to mean a catastrophic event that occurs on someone. In its literary sense, tragedy occurs when a noble person falls from a high position either to death or degradation, through some inherent fault in his character. At first, this appears to be a morbid topic, but it can definitely be pleasing from an aesthetic point of view.

A tragedy, whether drama or novel, usually follows the same general pattern. There is one central character who is the tragic figure. The author developes the man, revealing his innermost character, his faults and his virtues, and even how he thinks. At the same time, the author surrounds the character with external forces, usually in the form of other characters, different from the protagonist. He shows how the main charcater acts and reacts to these forces. It is through his actions that he reveals the man for what he is.

In the novel, *The Mayor of Casterbridge*, Thomas Hardy does this with Michael Henchard. In the beginning of the story Hardy reveals Henchard's main fault. Under the influence of liquor, he sells his wife and child to a sailor. This is a rash impulsive act. Then the author begins to build up the hero's character by making him swear a solemn oath to abstain from liquor for twenty-one years. We next see Henchard as the mayor of Casterbridge and the pillar of the town. As the story proceeds, Hardy continues to develop the man. We see his tremendous strength, energy, and scrupulous honesty. It is further revealed that the man is rash, and also superstitious. Three impulsive acts in the main character's life lead directly to his downfall: the selling of his wife, the dismissing of his manager, Farfrae, and the selling of his grain after consulting the weather prophet. In the end, Henchard, rejected by everyone, dies an ignominious death.

This "tragedy" can be appreciated by and pleasing to the literary minded reader. One of the obvious merits of the work is the way it is constructed. It is built up in an architectural manner because Hardy was an architect as well as an author. We see a human being created on paper. He is a realistic person, not a romantic hero. From this, we learn a lesson on life, because tragedy does happen and there are people of this sort alive. It is also pleasing because from our study of literature we know that to create such a work, an intimate undrstanding of human nature and character is required on the part of the author. "Tragedy" then, is a very high form of literature. Its subject may be sad in itself, but it may be very pleasing as a work of art.

Sample Essay No. 6—Failure

A great number of students, of varying degrees of competence, fail each year because they insist on presenting a previously prepared essay on an irrelevant topic; they make only a feeble attempt at the beginning and end of their essays to hint hypocritically that they are writing on topic. (The Credit essay above represents this type of irrelevance, resulting more probably from the use of classroom material.)

Students should be reminded that, especially for examination purposes, *every paragraph* of their essays ought to suggest clearly its *immediate relevance* to the topic chosen. A resounding paragraph on the moral evils of nuclear war does not, in itself, indicate that it is discussing "One Great Problem of the Modern Family". This latter topic drew prepared essays on nuclear war, euthanasia, thalidomide babies, modern advertising and other special problems obviously dredged from the candidates' previous efforts. Often only the slightest attempt was made at the beginning and end to approach these problems from the point of view of the family rather than as general moral or social problems discussed for their own sake. Such "framework" essays deceive no one.

As a matter of fact, the definitions of "irrelevancy" submitted in Question 2 indicate clearly that there are still thousands of students who have *no* idea of what the word means.

The essay below is a horrible example of such irrelevancy, combined with ludicrous imagery which the candidate fondly believes to be "colourful writing". A dismal essay on the beauties of nature, larded with a gushing and misunderstood vocabulary, is presented as a description of the typical tourist.

THE TYPICAL TOURIST

The bright golden rays of the morning sun obviated the dangling veils of darkness, which had obfuscated the woodland the night before. I was a typical tourist, seeing for the first time how the lugubrious shadows of night were changed instantly into a panorama of quintessence. At first I heard, far off in the distance, the gushing, gnawing, grinding sounds of a rushing stream. I walked slowly towards them, and when I arrived I saw the roaring stream winding its way into the deep, dark, dim bowels of the dreary woodland.

Suddenly, I noticed that something was moving on the water before my feet. I bent down and saw that three tiny mosquitoes were jumping about on a small piece of frothy foam, lying on the water. One mosquito had found a minute particle of food and was devouring it with his small, hardly visible mandibles.

Rising to my feet, I heard the reverberating repercussion of a lumberjack's axe, somewhere in this vast forest, resonating amongst the trees and I realized for the first time that the rumble and roar of the "big city" was in solemn contrast to this meretricious serenity of Nature, who herself, was sometimes scraped and scoured with the entrails of man.

On arriving back at my campsight, I noticed, low in the western sky, that the setting sun had painted a spherical spectrum of its splendour and that it had stamped, very softly, a superficial stencil of its never-ending beauty on a nearby lake.

Question 2—The Précis

(a) Many students were unsuccessful in the writing of the précis because they failed to detect the irony in the passage.

There were many students who became involved in a feverish search for synonyms, forgetting that the function of précis writing is the reproduction of the original thought in a condensed form. The essential words of the passage contain the main ideas, and the substitution of other words may distort the ideas and require needless expansion.

The remainder of the task is to present the ideas in a coherent passage. The student must be prepared to make his version smooth and fluent, using both key expressions from the original mingled with his own words when they are preferable.

(b) Students evidently need drill in the use of words applicable to structure; e.g., "topic sentence", "paragraph" as opposed to "passage", "transitional sentence", "function". Many students failed to supply illustrations.

(c) Many students indulged in meaningless remarks, such as: ". . . makes us read on . . ."; . . . makes us proud . . .". They need drill in recognizing the tone of a sentence, and in the identification of structural devices.

(d) The question implies an answer in several stages. "Modification" implies a starting point, an attitude, and the means by which the change is effected.

(e) Those who missed the satire, missed this part and part (f). Students need drill on "tone".

(f) As above.

(g) Evidently teachers need to continue to stress work on vocabulary. Material from Literature, History, and other subjects provides ample opportunity for drill.

In *Part (a)* deduct *1 mark* for each major error and *1 mark* for 2 minor errors of different types. Deduct *no mark* for a single minor error.

Maximum deduction: 3 *marks.*

In each of Parts *(b)*, *(c)*, *(d)*, *(e)*, and *(f)*, deduct *1 mark* for each major error, and *1 mark* for 2 minor errors of different types. Deduct *no mark* for a single minor error. Do not deduct more than the answer is worth.

Part (a) . . . 18 marks

(Deduct *1 mark* for each major error, *1 mark* for two minor errors of *different types*, 0 marks for single minor error. *Maximum deduction*=3 marks.)

The précis is worth 13 marks for matter and 5 marks for style.

In about 70 words of connected prose, write a précis of the above passage. (Your final draft should be written on alternate lines).

I. *Count the words:* indicate and *circle* the number at the end of the précis.

II. (a) *MATTER: 13 marks*

The précis is worth 13 marks for matter, to be awarded as follows:

2 marks for each key idea (CAPITALIZED)
1 mark for each remaining point
0 for glaring distortion

1 for key IDEA partially distorted
+ for point partially distorted
Extra +=1 in total score

1. MODERN (AMERICAN) AUDIENCES ARE (VASTLY) WELL-BEHAVED (SENT. 1)..... *2 marks*

2. ignoring their neighbours (applauding what seems proper, sincere, inoffensive, tolerable) (Sent. 2)..... 1 mark

3. accepting silently what is weak, feeble, dull, foolish (Sent. 2) (Noisy reaction has vanished) (Sent. 3)..... 1 mark

4. Although possibly a result of apathy (Sent. 4)..... 1 mark

5. THIS BEHAVIOUR HAS CREATED FALSE STANDARDS (IS A FALSE STANDARD) FOR JUDGING ELIZABETHANS (SENT. 4)..... 2 *marks*

6. (However,) they were not *so* well-behaved. (Sent. 5)..... 1 mark
   (No comparison, stated or clearly implied—0 mark)

7. (NEVERTHELESS,) THEIR BOISTEROUSNESS HAS BEEN EXAGGERATED (SENT. 6)..... 2 *marks*

8. *so that* the play *seems* to have been secondary (irrelevant, out of order, pointless, extraneous) (Sent. 7)..... 1 mark

9. and theatregoing (*seems to* have been) hazardous. (Sent. 7).... 1 mark

10. That the dangerous element was significant (Question is permissible) (Sent. 8)..... 1 mark

11. seems unlikely (improbable) (Sent. 9)..... 1 mark

12. Theatregoing was for the play alone (Sent. 10)..... 1 mark

13. (Theatregoing was) voluntary /expensive (Sent. 11)..... 1 mark

14. Crime could be more cheaply committed (Sent. 12)..... 1 mark

15. among *crowds elsewhere*. (Sent. 12)..... 1 mark

(b) *LENGTH*

(Deduct *1 mark* for every 5 words, or fraction thereof, in excess of 80.)

81—85 = —1

86—90 = —2

91—95 = —3

Etc.

III. *STYLE: 5 marks*

(a) Marks for style should be awarded according to your estimate of the quality of the prose, particularly its coherence. 5 = perfect; 4 = 80%; 3 = 60%; 2 = 40%; 1 = 20%. 0 = complete incoherence. Do not hit twice. (Final précis may be one *or* two paragraphs.)

(b) Deduct for major and minor errors (as above) to a maximum of 3 marks.

Sample Précis:

Modern American audiences are so extremely polite that pleasure is secondary to refinement. They primly applaud what is acceptable and silently endure what is weak or silly. This almost sluggish behaviour sets false standards for judging the Elizabethans.

Shakespeare's audience was more vociferous; however, that their unruliness made the play itself secondary and playgoing dangerous, as has been alleged, seems doubtful. Elsewhere in London crimes could be committed free of charge.

Part (b) . . . 6 marks

Explain the importance of sentences 1, 5, and 6 in the structure of the passage.

(Deduct for major and minor errors up to the value of the answer.)

1. Sentence 1 is the topic sentence of the first *paragrrph*..... 1 mark
2. since it introduces a description of the behaviour of American (modern) audiences..... 1 mark
3. Sentence 5 is a *transitional* sentence..... 1 mark
4. paralleling /contrasting with /linking to Sentence 1 (through use of the words "audience" /"behave")..... 1 mark
5. Sentence 6 is the (real) *topic sentence* of the second paragraph 1 mark
6. (since it introduces the main theme of the paragraph) a reassessment of our attitude towards the Elizabethan audience..... 1 mark

Sample Answer:

Sentence 1 is the topic sentence of the first paragraph. It introduces the main idea of the paragraph: modern American audiences are well behaved.

Sentence 5 is the transitional sentence. It bridges the gap between the two paragraphs by comparing the behaviour of American audiences with that of Elizabethan playgoers.

Sentence 6 is the topic sentence of the second paragraph. It states the central theme of the paragraph: we overestimate the rowdiness of Elizabethan audiences.

Part (c) . . . 3 marks

How does sentence 1 achieve its effectiveness?

(Deduct for major and minor errors up to the value of the answer.)

Assign 1 mark each for any 3 of the following means, *named* and *illustrated:*

(a) Amplification /example or illustration.

(b) Exaggeration *or* Hyperbole.

(c) Metaphor *or* Personification.

(d) Comparison *or* Simile.

(e) Contrast.

(f) Parallel Phrases.

(g) Alliteration.

(h) Irony.

Sample Answer:

Sentence one is effective in its parallel phrases, "at the theatre" and "at the dinner table"; its alliteration, "relish" and "refinement"; its use of personification in the same latter two terms.

Part (d) . . . 3 marks

How do *such terms as* "decorous rows", "cautious unison", and "docile silence" (sentence 2) modify or change our reaction to the term "well behaved" in sentence 1?

(Deduct for major and minor errors up to the value of the answer.)

1. Ordinarily "well behaved" is a term of approval. (Approval)
2. In this context the author does not approve (is sarcastic) (Disapproval)
3. These terms force us to revise our initial favourable reaction to "well behaved", through words suggestive of weakness and passivity. (Means)

Sample Answer:

Ordinarily "well behaved" is a complimentary term and pleasing to us; however, "decorous rows", "cautious unison", and "docile silence" make us think "well behaved" is sarcastic, certainly not complimentary, for it implies the timidity ("docile") of sheep and hypocritical primness.

Part (e) . . . 2 marks

In its customary connotation "hallowed air" (sentence 3) is a trite expression or cliche. Why is it acceptable here?

(Deduct for major and minor errors up to the value of the answer.)

1. Here the use is sarcastic or ironic..... 1 mark
2. The word usually suggesting reverence is here applied inappropriately to the theatre..... 1 mark

(Ironic, mocking—1 mark)
(Reason.....—1 mark)

Sample Answer:

"Hallowed air" is acceptable here because it has been transfered from its usual reference to such places as churches, where its use is now overworked. Here it is applied ironically to theatres, where audiences ought not think of themselves as being in a hallowed place.

Part (f) . . . 2 marks

How does sentence 11 achieve its effectiveness?

(Deduct for major and minor errors up to the value of the answer.)

Any 2 of the following points: (central idea is "*emphasis*")

1. The sentence is brief (for emphasis).
2. There is a strong use of the semi-colon (for abrupt emphasis, (or balance) rather than the weaker co-ordinating conjunction "and").
3. The key word "theatregoing" is repeated (for emphasis). (N.B. This is *not* alliteration.)
4. The two halves are completely parallel (balanced) in structure (to emphasize the double point being made).

Sample Answer.

Sentence eleven is effective because of its length. The short terse statements put its idea across to its reader quite simply and therefore it is very effective. This sentence is also balanced. This balancing also creates emphasis for it emphasizes the words "voluntary" and "expense".

Part (g) . . . 6 marks

Define briefly and clearly the *six* italicized words, according to their use in this passage.

(*No deductions* for major or minor errors in this part.)

Definitions should be the same part of speech as the original.... 1 mark

The student may define the word by means of a synonym, by explanation, by a phrase, or by an illustrative sentence..... 1 mark

However, a (+) may be assigned for a definition which, although faulty in form, indicates clearly that the student understands the word:

e.g., prodigiously—enormous..... (+)
unruly—disorderly mob..... (+)

If a student gives two synonyms, one correct, one an extension of the meaning, give a (+); e.g., docile: *submissive*, tame..... (+)

If the second meaning is incorrect, give 0 mark; e.g., docile: *submissive*, subjective..... (0)

1. prodigiously: enormously; vastly; immensely; extraordinarily; amazingly; astonishingly; hugely; tremendously.
2. scrupulously: extremely carefully; conscientiously; meticulously; punctiliously; in a painstaking manner.
3. docile: submissive; easily led *or* managed; passive; tractable.
4. lethargy: lack of interest *or* energy; an apathetic, inert *or* torpid state; morbid drowsiness *or* sleepiness; listlessness; sluggishness; passivity; indifference; an attitude of not caring; stupor.
5. irrevelance: something not related to the present occasion; *or* something not to the point; *or* not pertinent; *or* extraneous.

6. unruly: disorderly; lawless; refractory; riotous; rebellious; uncontrollable; hard to handle; ungovernable; unmanageable.

A list for 1963 of words frequently misspelled on Composition examinations is provided here with the hope that teachers will use it to try to improve the standard of spelling on future candidates' papers in all subjects. The spelling authorized by any standard dictionary is accepted in the marking of the final examination papers.

abandoned
abandonment
accommodate
accustomed
achieve
acquaint
acquire
adequately
aeroplane (airplane)
aggression
aisle
alleviate
always
ambiguous
clannish
coherence
coarse (course)
colonist
colourful
coming
comma
communication
comparatively
completely
conscience
conscious
continually
controlled
convenience
copyright
criticism
cruiser
curiosity
definitely
desirable
despair
develop
dictatorial
different

amiable
antecedent
apartment
appears
arbitrary
athlete
audible
balloon
barrenness
beckoned
believed
beneficial
brilliant
buried
feasible
feminine
foreboding
foreign
forgotten
forth
forty
friends
frivolous
fulfil
generously
gossiped
government
grateful
grisly
hazardous
here (hear)
heroes
illiterate
illuminate
imagination
immaculately
immediately
immensely
immigrant

business
bustle
buy (bye, by)
callous
camouflage
Canadian
canvas
curriculum
category
cereal (serial)
ceremonies
challenge
chaos
circumstances
laboratory
later (latter)
lead (led)
leisurely
loneliness
loose (lose)
luxuries
magic
magician
magnificent
manoeuvre
mantel
marvellous
(marvelous, U.S.)
memento
minor
murmur
mutual
neutrality
nineteen
noisily
nonsense
noticeable
nowhere
occasionally

disappear
disastrous
discuss
dissatisfaction
distrusted
division
dying
effect
efficiency
elementary
emanate
embarrassed
enthusiasm
equipment
exaggerate
existent
excusable
experience
exuberant
falseness
familiar
families
fascinate
preference
preferring
presence
privilege
proceeding
professional
pronoun
psychological
pursue
questioning
quit (quite, quiet)
radical
really
receive
recognizing
recuperating
referred
relative
relevant
religion
resemble
resources
respectable
restaurant
ritual

impossible
inadequacy
inalienable
inconceivable
inconsistency
independent
inexhaustible
indicate
individual
inefficacy
inefficiency
inferring
ingenuity
inherent
insignificance
insistent
intelligentsia
intelligent
intelligible
investigate
irrelevant
its (it's)
judg(e)ment
screech
seize
sense
sentence
sentinel
separate
serene
sergeant
shining
shiny
significance
silhouette
similar
similarly
site
siz(e)able
skilful
skiing
slogan
solemn
spectator
speech
socialite
source
stubbornness

occurred
occurrence
of course
offered
omit
opinion
parallel
parliament
pastime
performance
personal
personalities
persuade
pertinent
planetary
plausible
pleasure
plural
populace
possessed
prairie
preceded
prefer
than (then)
there (their)
to (too, two)
together
toleration
torrent
transferred
tragedy
trapeze
travelogue
treacherous
tries
truly
tyrannical
uncontrollable
universally
unmercifully
until
useless
veritable
violator
visitor
weird
where (were)
whether (weather)

rhyme	succeed	woman
rhythm	successful	women
safety	superintendent	writing
satisfactory	temperamental	yield
scene	tense	

RECOMMENDED MARKING SCHEME FOR THE PRECIS

(Grades 11, 12, and 13)

A. The précis should be marked first for content, and then for style.

B. *Re marks for content*

1. The candidate need not necessarily catch all the points for full marks. Depending on the difficulty of the passage some leeway may be allowed (i.e.) in a *difficult* passage containing 12 points, a maximum of 2-4 points leeway might be permitted *provided that the emphasis is retained.*

2. Penalties should be applied to marks assigned as follows:

   (a) one mark deduction for every five words after allowing 8-10 words beyond the stipulated length;

   (b) one mark for each glaring distortion of a point;

   (c) one mark for each extraneous point;

   (d) one mark for two minor distortions.

C. *Re marks for style*

1. Full marks for style should be assigned to a précis that is clear, correct, concise, and coherent. On term examinations approximately one third of the total précis mark provides for a satisfactory assessment of style, and for a good balance of marks between content and style.

2. A précis which is merely a patchwork of phrases from the passage should be severely penalized on the point of style.

   The wording of the original need not be avoided when it is suitable for reproduction. Although a superior student may be able to write a précis clearly and effectively in his own words, précis involves the reproduction of ideas often best expressed in the words of the original.

3. Each major error should be penalized by two marks to a maximum of six marks.

4. One mark should be deducted for two minor errors of different types.

General Notes

1. The précis is of great value to the teacher of English as a technique for fostering in students the ability to interpret prose and poetry, and to develop skill and accuracy in English expression. Précis work should be included in courses of study for all three grades.

2. It is recommended that teachers of Grades 11 and 12, as well as of Grade 13, give careful thought to training their pupils to avoid the weaknesses summarized in this memorandum

(a) Close attention should be given to directives in the English literature section. Students need more practice in analyzing questions and in organizing and writing essay-type answers. Good class discussions must be followed by well-supervised written work if the student is to learn to organize his thoughts and to express himself with clarity, precision and care. Students who are not given a sufficient number of mature writing assignments on the various aspects of the literature course from Grades 11 to 13 cannot realize their full potential on an English examination.

(b) Students should be given much practice in organizing and writing essays of all types: formal, familiar, and argumentative, descriptive, descriptive narrative, literary, the essay containing reflective elements (exemplified by two of the good essays included in this circular), editorial, and short story.

Courses of study in Grades 11, 12, and 13 should be organized to include the reading, studying, and writing of several types of essays each year.

The summary of major and minor errors, notes, and suggestions in this circular, with a few modifications, serve equally well for all three academic grades.

3. A more extensive supplementary reading programme with some emphasis on independent reference reading and research, now possible through enlarged library facilities in most schools, should provide a possible solution to problems of immature comprehension and inadequate vocabulary.

4. In order to provide facilities for longer literary essay assignments to pupils of Grades 11 and 12, teachers are advised to build up the pupil reference sections of the school library in such fields as the novel and the drama.

5. While the objective test may be a useful means of testing certain small areas of term work, and for remedial work, teachers are cautioned not to overuse objective test techniques to the detriment of training in essay-type answers.

6. During the marking of term assignments, teachers are advised to discuss with their pupils variations between English and American spellings.

7. In a discussion of Shakespearian tragic drama, students are sometimes confused by the apparent conflict in the meanings of certain literary terms as used by critics. Climax may be defined as the point in a drama where the intensity of the emotions reaches a peak, and crisis as the turning-point in the action. Some critics use the terms "climax" and "crisis" interchangeably, but the Greeks referred to climax as an emotional point and the crisis as a structural one.

8. Teachers are referred to Curriculum I. and S4D, Curriculum RP-4 English, pp. 67-70, and Circular 58 (Grade 13 Reference Book List), for titles of recommended reference books, and to the following:

Abrams—A Glossary of Literary Terms (Holt, Rhinehart, and Winston)

Barnet, Berman, Burto—A Dictionary of Literary Terms (Little, Brown, and Company of Canada)

Thrall and Hibbard—A Handbook to Literature, dictionary of literary terms (Odyssey Press, N.Y.)

Babette Deutsch—Poetry Handbook, a dictionary of terms (McLeod)

Scott—The Poet's Craft (Macmillan)

Brooks and Warren—Understanding Poetry (Holt, Rhinehart, and Winston)

Perrine—Sound and Sense, an introduction to poetry (Longmans)

C. Day Lewis—Poetry for You (Copp Clark)

Drew—Poetry, A Modern Guide to its Understanding and Enjoyment (Dell Paperback)

Diltz—Patterns of Surmise (Clarke, Irwin)

Brooks and Heilman—Understanding Drama (Holt, Rhinehart, and Winston)

Barnet, Berman, Burto—Aspects of Drama (Little, Brown, and Company of Canada)

I. A. Richards—Practical Criticism (Longmans)

Note: Other useful reference books for the literature course of 1963-64 are found in Circular 58, Pages 3 to 5.

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